

**TOMO PRIMERO.**

# ECOS DE ESPAÑA

**COLECCION**

de cantos y bailes populares

RECOPILADOS

*por*

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# LO PARDAL.

(CATALUÑA)

*Larghetto.*

VOZ.

U - na can - - so - ne - - ta

PIANO.

no - va vos la di - ré vos la di - ré U - na can - - so -

- ne - - ta no - va vos la di - ré vos la di - ré; del Par - -

dal quant se cot xa basul tu ran gé vos la di ré del Par...

dal quant se cot xa basul tu ran gé

2<sup>a</sup>

Lo pardal, quant se coxaba,  
 Feya ramó,  
 Per veurer si sentiria  
 Lo seu amor,  
 Feya ramó;  
 Per veurer si sentiria  
 Le seu amor.

4<sup>a</sup>

De la finestra mes alta  
 L'en va parlá  
 Las onse horas son sonadas  
 Veste cotxar  
 E in va parlá  
 Las onse horas son sonadas  
 Veste cotxar.

3<sup>a</sup>

Lo seu amor es en cambra  
 Que n'on sab ré,  
 Si no lo mosso de cassa  
 Lo tragner  
 Que n'on sab ré,  
 Si no lo mosso de cassa  
 Lo tragner.

5<sup>a</sup>

No me cotxi pas en cara  
 Vaitg de cami;  
 He fet una prometenza  
 A San Magi  
 Vaitg de cami  
 He fet una prometenza  
 A San Magi

# MONTANYAS REGALADAS

(CATALUÑA)

Moderato

PIANO.

*p*

Mon - tan - yas - re - - ga - la - - das

son las del Ca - ni - gó Ahont tot l'es - tiñ flo - -

- rei - xen pri - ma - ve - ra y tar - dór *p* Dau - me l'a - -

*p*

- mor . min - yo - na - dau - me - lo - vos - tre 'a - mor

dau - me l' a - mor min - yo - na con - sue - lo del meu cor.

N'hi ha una doncelleta-que 'm te lligat lo cor  
 Lligat me'l te ab cadenas-ab cadenetas d'or .  
 M'en vatx à beure l'aigua-que agrada la frescò  
 Y mentre l'en prenia-sento llantos y plors.  
 Aqueixa es l'amoreta-que plora de tristor  
 «Si me n'han robadetas-faldillas y gipó»  
 «Ara ya 'n ve la fira-fira del Canigó,  
 Te'n comprarem faldillas-faldillas y gipó»  
 «De quin color t'agrada-que t'estigui millor»  
 «De vermellet m'agrada-que ne's un bon color.  
 El sastre que li feya-era'l seu aymador  
 A cada punt d'agulla-hiposa um ram de flors,  
 Cada cop d'estisora- hi fa un sospir ó dos.

# SAN RAIMUNDO DE PEÑAFORT

(CATALUÑA)

**Moderato** 

VOZ. 

PIANO. 

La Ma - re de Den

un ro - ser plan - ta - ba De a - quell gran ro - ser

en nas\_qué ú - na plan - ta. Nas qué Sant Ra -





\_ mon fill de Vi - la - fran - ca con - fe - sor de reys

de reys y de pa - pas: para concluir.

La Mare de Deu-un roser plantaba,  
 De aquell gran roser-en nasqué una planta.  
 Nasque Sant Ramon-fill de Vilafranca  
 Confessor de reys-de reys y de papas.  
 Confessaba un rey-qu'en pecat n'estaba,  
 El pecat n'es gran-Ramon s'en esglaya.  
 "No ploren Ramon-qu'el pecat s'acaba,  
 Si no 'm perdoneu-en perdreu la Espanya..  
 Ramon s'en va al port-a llogá'una barca  
 En troba un barquer-"¿Voleu embarcarme?"  
 El barquer li diu-qu'el rey l'en privaba  
 De podé'embarcar-capellans ni fraves,  
 Ni 'ls escolanets- de la cota llarga,etc.etc.

# LOS TRES DALLAIRES

(CATALUÑA)

**Moderato**

VOZ.

**Moderato**

PIANO.

*p*

*legato*

*p*

Si n'

e - ran tres dal - lai - res qu' en dalla - ban en un plá lo mes pe - tit dal -

- lai - re - pe - ti - ta ho - ni - ca diu que no pot dal - lar pe - ti - ta com' va.

# DANZA PRIMA

(ASTURIAS)

Moderato assai

voz.

PIANO. *mf*

Val - ga-me el se - ñor San Pe - - - dro

nues - tra Se - ño - ra me val - - - ga. nues - tra

*prolongada á voluntad.*

Se - - - ño - ra me val - - - ga. (1) Hijojo!!!

Valgame el señor San Pedro

Valgame la Madalena

Van á esperar á la infanta

De calzon corto y montera.

(1) Grito muy peculiar y característico del país.

# ALBORADA

(ASTURIAS)

**Allegro**

TAMBOR

PIANO.

*ff* (GAITA)

*tr*

The musical score is arranged in three systems. The first system shows the beginning of the piece. The Tambor part is on a single staff with a treble clef, and the Piano part is on two staves (treble and bass clefs) with a grand staff bracket. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The first system includes a 'ff' dynamic marking and the word '(GAITA)' in parentheses. The second system continues the piano melody with trills ('tr') and rests in the tambor part. The third system also features trills in the piano melody and rests in the tambor part.

System 1: Treble clef with repeat signs. Grand staff with treble and bass clefs. The right hand features trills (tr) and slurs over eighth notes. The left hand plays chords.

System 2: Treble clef with repeat signs. Grand staff with treble and bass clefs. The right hand features slurs over eighth notes. The left hand plays chords.

System 3: Treble clef with repeat signs. Grand staff with treble and bass clefs. The right hand features trills (tr) and slurs over eighth notes. The left hand plays chords.

System 4: Treble clef with repeat signs. Grand staff with treble and bass clefs. The right hand features trills (tr) and slurs over eighth notes. The left hand plays chords. The system concludes with a double bar line and a fermata.

# CANTO ASTURIANO

(ASTURIAS)

Lento.

VOZ.

PIANO.

Val - ga - me el se - ñor San

Pe - - - dro y la Vir - gen So - be -

- ra - - - na la que pro - te - ge á los

mo - zos en el puer - to de Ven - ta - na.

*col canto*

Válgame el señor San Pedro  
 Válgame la Madalena  
 De Campomanes arriba  
 Ya floreció la espinera.

Valgame la Madalena  
 Y la Virgen Soberana  
 Valgame el señor San Pedro  
 Nuestra Señora me valga.

(ASTURIAS) **FANDANGO ASTURIANO**

*Allegro mosso.*

TAMBOR.

PIANO.

*f* (GAITA)

# CANTO POPULAR DE OVIEDO

(ASTURIAS)

**Lento** §

VOZ. *Se - ñor San Pe - dro*

PIANO. *p*

*si vas á la fuente San - ta no te de - - ten - gas ven*

*lue - go.*

para continuar § para concluir

Detailed description of the musical score: The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Lento'. The piece begins with a vocal line on a treble clef staff, starting with a whole rest followed by a series of eighth notes. The piano accompaniment is on a grand staff (treble and bass clefs). The first system shows the vocal line with the lyrics 'Se - ñor San Pe - dro' and the piano accompaniment starting with a piano (p) dynamic. The second system continues the vocal line with 'si vas á la fuente San - ta no te de - - ten - gas ven' and the piano accompaniment. The third system shows the vocal line with 'lue - go.' and the piano accompaniment. Above the final vocal notes, there are markings 'para continuar' and 'para concluir' with a section symbol (§) between them, indicating where the piece can be continued or ended.



# BAILE DE LAS CERCANIAS DE OVIEDO

(ASTURIAS)

Allegro mosso

TAMBOR.

PIANO.

The musical score is written for Tambor and Piano. The Tambor part is in 7/8 time and begins with a forte (f) dynamic. The Piano part is in 3/8 time and includes a section labeled 'GAITA'. The score consists of four systems of music. The first system shows the initial rhythmic patterns. The second system includes a first ending bracket labeled '1a' and the word 'FIN.' below the piano staff. The third system includes a second ending bracket labeled '2' and a first ending bracket labeled '1a'. The fourth system includes a second ending bracket labeled '2a' and the instruction 'D.C.' (Da Capo) at the end of the piano staff. Trills (tr) and accents (>) are used throughout the piano part.

## DANZA DE MUGERES

EN PRAVIA Y CUDILLERO

(ASTURIAS)

Allegretto

VOZ

PIANO.

El ter - cio - pe - loy - la

pa - - - na an - dan por los ar - ra - ba - les

no sé que traerán a - ho - ra los se - ño - res prin - ci - pa - les.

Aire que vienes de arriba  
 No descompongas mi pelo  
 Repara que estoy peinada  
 De manos del bien que quiero.

Aire que lleva mi majo  
 La montera pico abajo  
 Aire que mi majo lleva  
 Pico abajo la montera.

No me les tires tam altes  
 Que lleguen á les estrelles  
 Que como soy pequeñina  
 Non puedo subir per elles.

Villaviciosa y Colunga  
 Cangas y Rivadesella  
 Estas son las cuatro villas  
 Que mi mozito pasea.

# SEGUIDILLAS SEVILLANAS

(ANDALUCIA)

Allegro vivo

CANTO.

*f* Prenda a do-

PIANO.

- ra - da pren - da a - do - ra - da

Prenda a do - ra - da Siun Sul - tan te des -  
Pren - da a do - ra - da Yo te o - frez - co un es -

pre - eia pren - da a - do - ra - da Si un Sul -  
 cla - vo con vi - da y al - ma yo te o -

tan te des - pre - eia pren - da a - do -  
 frez - co un es - cla - vo con vi - da y

ra - da  
 al - ma

Para concluir

Tus ojitos son niña

De picaporte,

Porque cuando los cierras

Siento yo el golpe.

Dame tus ojos niña

- Por una noche,

Porque quiero con ellos

Matar á un hombre.

# CANTO DE AGUINALDO

(GRANADA)

**Allegretto mosso**

**CANTO.**

Ya vie - ne la

**PIANO.**

*p*

vie - ja con el a - gui - nal - do le pa - re - ce

mu - cho le vie - ne qui - tan - do le pa - re - ce

mu - cho le vie - ne qui - - - tan - do Pam - pa - ni - tos

ver - des y he - jas de li - mon la Vir - gen Ma - ri - a pa - rió sin do -

- lor. FIN.

Ya vienen los reyes

Por el arenal

Y le traen al niño

Una torta real.

Panpanitos verdes. etc. etc.

# CANCION POPULAR DE SEVILLA

(ANDALUCIA)

Allegretto

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamic is 'f'.

The second system continues the piano introduction. The right hand features a triplet of eighth notes and a sixteenth note. The left hand continues with a steady accompaniment.

The third system of the piano introduction. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamics 'f' and 'p' are indicated.

CANTO.

En la Ma - ca - re - ni - - - ta me die - ron a - - - gua

The vocal line begins with the lyrics 'En la Ma - ca - re - ni - - - ta me die - ron a - - - gua'. The melody is simple and follows the natural inflection of the Spanish language. The piano accompaniment consists of chords and single notes in the left hand.

en la Ma-ca-re-ni-ta me die-ron

a-gua mas fri-a que la

nie-ve en u-na ta-ya á la Ma-ca-re-na bue-na

ca-pa buen som-bre-ro bue-na mo-ña pa un to-



-re - - ro bue - na ca - - pa buen som - bre - ro bue - na

mo - ña paun to - re - - ro.

*f*

D.C. Para concluir

*f* *f* *f*

**CANTO GITANO**

(ANDALUCIA)

Andantino.

CANTO.

PIANO.

Per-

mi ta la Vir gen      pongas tu que rer

en      quien de des pre cios      re galos te dé      re galos te

dé      re galos te dé.      D.C.

# CANTO DE LA SIERRA DE CAMEROS

(SORIA)

(CASTILLA LA VIEJA)

**Moderato**

CANTO.

PIANO.

A las re - jas de la car - - - cel

No me ven - gas á llo rar;

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked 'Moderato'. The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of lyrics: 'A las re - jas de la car - - - cel'. The third system contains the second line of lyrics: 'No me ven - gas á llo rar;'. The piano accompaniment consists of chords and simple melodic lines in both hands.

Ya que no me qui - tes pe - - - nas,

No me las ven - gas á dar.

Ya perdí mi libertad,  
 La prenda que más quería,  
 Ya no puedo perder más  
 Aunque perdiera la vida.

Si la madrecita mía  
 Viera lo que estoy pasando,  
 Con lágrimas en los ojos  
 La calle fuera regando.

**CANTO TRADICIONAL**

DE LA SIERRA DE CAMEROS EN LA NOCHE DE ANIMAS.

(SORIA)

(CASTILLA LA VIEJA.)

Moderato

CANTO.

PIANO.

Hoy las a - ni - mas ben - di -

- tas li - mos - na vie - nen pi - dien - do

Si las que - re - is a - li - viar

en la ma - no es - tá el re - me - dio.

2ª

Acuérdate pecador,  
Que tu vida es una luz,  
Y que te puedes morir  
Antes de decir Jesús.

3ª

Nada en este mundo dura  
Se acaban bienes y males,  
Y una triste sepultura  
A todos nos hace iguales.

**CANTO DE LA SIERRA DE CAMEROS**  
 (SORIA) (CASTILLA LA VIEJA.)

**PIANO.** *Allegretto*

*p* *legato.*

**CANTO.**

Ya se ván los pas ---  
 Ya se ván los pas ---

*p*

to - - res a Es - tre - ma - du - - ra  
to - - res ya van mar - chan - - do

Ya se ván los pas - -  
Ya se ván los pas - -

to - - res a Es - tre - ma - du - - ra Ya  
to - - res ya van mar - chan - - do Mas

se que - da la sier - - ra tris - - te y os - -  
de cna - tro za - ga - - las que - - dan llo - -



- cu - - - ra ya se que - da la sier - - - ra  
 - ran - - - do mas de cua - tro za - ga - - - las

1ª

tris - - - te y os - - - cu - - - ra  
 que - - - dan llo -

¶ para concluir.

D.C. ran - - - do.

*dim*

# LA TARARA

## CANCION

PECULIAR DE LOS PINARES DE SORIA

(SORIA)

(CASTILLA LA VIEJA)

Tiempo de Jota.

CANTO.

PIANO.

A - llá ar - ri - ba a - llá ar.

Detailed description: This system contains the first two staves of music. The top staff is for the vocal line (CANTO) in treble clef, 3/8 time, with lyrics 'A - llá ar - ri - ba a - llá ar.' The bottom staff is for the piano accompaniment (PIANO) in grand staff (treble and bass clefs), 3/8 time, with a piano dynamic marking 'p'.

- ri - ha jun - to á Ci - do - nes hay u - -

Detailed description: This system contains the next two staves of music. The vocal line continues with lyrics '- ri - ha jun - to á Ci - do - nes hay u - -'. The piano accompaniment continues with similar rhythmic patterns.

- na bo - to - - ne - ra que ha - ce bo - to - nes

Detailed description: This system contains the final two staves of music. The vocal line concludes with lyrics '- na bo - to - - ne - ra que ha - ce bo - to - nes'. The piano accompaniment concludes with a final chord.

y á la tal bo - to - ne - ra le en - tra gal -

- va - na y ha - ce bo - ton y

**ESTRIBILLO. mas movido.**

me - dio ca - da se - ma - na *f* De - mos

la vuel - ta al cor - ro con mu - cho de - co - ro que la

chi - me - ne - a muy bien se me - ne - a que se es -

- tá ca - yen - do que ya se ca - yó la Ta -

- pa - - - ra si; la Ta - ra - - - ra no; la Ta -

- ra - - - ra si; que la can - to yo.

# CANTO POPULAR ANTIGUO.

(GALICIA)

Andantino.

CANTO. *p*

A dios mio mi ni - ño a :

PIANO. *p*

dios xa que te mar - chas pra a guer - ra non

ol - vi - des a pren - di - ña que che - que - da a - cá na

*p*

ter-ra La la la la la la

la la la la la la la la la la la la la la la

la la la la la la la - la

*p* *p col canto.* *p*

Castellanos de Castilla,  
 Tratade ben á os gallegos:  
 Cando van, van como rosas;  
 Cando ven, ven como negros.  
 La! la! la! la! la! la! la!

# CANTO POPULAR DE PONTEVEDRA.

(GALICIA)

Moderato assai.

CANTO.

Can - tei - ros e car - pin - tei - ros da vi -  
A qui fal - ta un - ha mi - ni - ña ten - des

PIANO.

*p* *p* *p* *p*

*rall.*

- la de Pon - te - ve - dra La la la la  
que dar con - ta de e - lla

*rall.*

la la la la la la la la la la

2ª

O cantar d'os barrosiños  
E cantar que nunca acaba  
Comenzase en taina-nina  
Y acabase en taina-nana.  
La. la. la. la. la. la. la. la.

O canteiro pica pica  
Pica na pedra miuda  
Pica na muller allea  
Y outre lle pica na sua.  
La. la. la. la. la. la. la. la.

# CANTO DEL PAIS DE LA ULLA.

(GALICIA)

Adagio.

CANTO.

Na al - ma se me cla - vo - u á ra - is do teu que -

PIANO.

*mf*

- rer e men - tras no mun - do vi - vi - re

ou - tro a - mor non hei de ter



# ALBÁA.

(VALENCIA)

Moderato.

CANTO.

PIANO.

The musical score is written in G major and 6/8 time. It consists of three systems of staves. The first system shows the vocal line (CANTO) and the piano accompaniment (PIANO). The piano part includes a right-hand treble clef and a left-hand bass clef. The second system continues the vocal line with lyrics and includes trills (tr) and dynamic markings (f). The third system continues the piano accompaniment with lyrics. The lyrics are: "Vi - san - te - ta fil - la me - ua no ti - res ai gua al car -".

- rer no ti - res ai - gua al ca - rrer por que

pa - sa - rá el teu no - - vio y se em - bru - - ta - rá el cal -

- ser y se em - bru - ta - rá el cal - ser.

*D. C.*

2<sup>a</sup>

Tú mes dolça que la mel  
 Maria; la dels ulls blancs  
 Dolsament a tu m'atraus  
 De la tehua cara al sel.

3<sup>a</sup>

A la llum matudinal  
 Vinch á cantar al amor  
 Lluna, astrella de esplendor  
 Curam pronte del meu mal.

# EL CHISTE.

(VALENCIA)

All<sup>o</sup> moderato.

CANTO.

PIANO.

*mf*

Tot el mon pó - se o -

- re - lla y a - tent m'es col - te, que de

la es - tu - dian - ti - na es lo que con - te Fon

que en lo mer - cat s'a chun - ta - ren un

dia de po - rrat dos me - di - si - nants

y a tres cua - tre que e - ren es - tu - diants de

fi - lo - so - fi - a, y vol - gue - ren per

u - na por - fi - a men - char de bal - dra - ga:

ca - da u - no sa i - de - a do - na - ba, y fon la mi -

- llor la que al ul - tim do - ná un llau - ra -

- dor que en ells s'a - chun - ta - ba, y di -

- gué que per son con - te a - na - ba to - ta la far -

te - ra sen - se traure un di - ner de la pe - ra.

Li digueren, tú asòles  
 seràs aplaudit  
 si nos òmplis la pancha  
 en este convit.  
 El llaurador digué,  
 «Han de fer lo que yo vos diré:»  
 En ell sen anaren,  
 tots los sèt á la fonda aplegaren:  
 el llaurador digué,  
 «Señor amo, guisará, vosté  
 pera sèt un dinar,  
 que á les dotse habem de tornar:  
 no es pare en gastar  
 que yo soe el que hua de pagar,  
 y no siga mal,  
 allá vá un dobló de señal.»  
 El amo que va vore  
 chent tan cumplida,  
 els digué, vacha y tornen  
 en ser mieh día.  
 No volgué señal  
 al vore chent tan liberal:  
 mes ells sen anaren  
 y á les dotse de allí no faltaren.  
 L'amo els va puchar  
 á un cuarto y allí els va deixar  
 en taula sentats,  
 y allí els plats puchaben á grapats  
 de arrós, sopa y ólla

y estofado y també pepitoria,  
 cabrit y sopada  
 y una polla per barba bolada,  
 postres y bon vi,  
 y en asó el dinar doná fi.  
 Criden á l'ama, y luego  
 ella va puchar:  
 Li digueren, «Señora,  
 anem á contar  
 cuánt es lo gastat,  
 y teninto ella ben decorat  
 digué de contado,  
 «De les polles, sopada y guisado  
 y tot lo demés,  
 déu lliuretes pagarán vostés  
 del gasto que han fet:»  
 y el llaurador feu seña de colpet,  
 com era gran pillo:  
 allí tots de contado al bolsillo  
 tiraren la má,  
 y el llaurador al instans s'alsá,  
 dient, «Caballers,  
 pòc á pòc, espérense vostés,  
 que ha de pagar yo,  
 y ningú tinga que fer acció  
 de traure dinés;  
 asó ara els ho die yo á vostés.  
 El ú respongúe,  
 «no, señor, perque yo pagaré» etc.

## GUERRA DE LA INDEPENDENCIA.

*RELIGION PATRIA Y LIBERTAD.*

## CANCION GUERRERA.

Allegro marzial.

PIANO.

CORO.

A la guerra á la guerra espa- ño- les

mue - ra Na - po - le - on y vi - va el Rey Fer -

- nan - do la pa - tria y re - li - gion y

vi - va el Rey Fer - nan - do. la pa - tria y Re - li -

## ESTROFA.

- gion. Es - pa - ña de la guer - ra tre -

*p*



- mo - la su pen - don con - tra el po - der ti -  
 - ra - no del vil Na - po - le - on sus  
 cri - me - nes o - id es - cu - chad la trai -  
 - cion *p* sus cri - me - nes o - id Es - cu -

chad la tra\_i\_cion si la trai\_cion si la trai\_cion con

que á la faz del mun\_do se hacu\_bier\_to de ho\_rror.

### CORO.

A la guerra á la guerra españoles  
etc. etc. etc.

2ª

Con perfidia inaudita  
y de amistad so color  
á nuestro Rey Fernando  
á Bayona envió.  
A mi padre y hermanos  
tambien los convocó  
y presa hace de todos  
cual sangriento leon.

**EL TRIUNFO DE LA NACION ESPAÑOLA.**  
**CANCION GUERRERA.**

All<sup>o</sup> moderato.

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand (treble clef) plays a rhythmic melody of eighth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. The music is marked with a forte 'f' dynamic.

The second system of the piano introduction continues the rhythmic pattern from the first system, with the right hand playing eighth notes and the left hand playing quarter notes.

SOLO.

Ya des - per - tó de su le - tar - go de las Es -

The vocal solo begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "Ya des - per - tó de su le - tar - go de las Es -".

- pa - ñas el Le - on, y con ru - gi - dos es - pan - to - sos cu - bre la

The vocal solo continues with a melodic line that includes a sharp sign (F#) in the final measure. The piano accompaniment continues with chords and a bass line. The lyrics are: "- pa - ñas el Le - on, y con ru - gi - dos es - pan - to - sos cu - bre la".

tie - rra de pa - vor. En bus - ca va brotando horro - res del

in - fernal Napo - le - on, del in - fernal Na - po - le -

- on, pa - ra ven - gar su ti - ra - ni - a, su i - ni - qui -

- dad y su trai - cion pa - ra ven - gar su ti - ra -

- ni - a, su i - ni - qui - dad y su trai - cion. su i - ni - qui -

CORO.  
- dad y su trai cion. Al ar - - ma al ar - maciu - da -

- da - nos, triun - fe glorio - sa la na - cion

- rir que ser es - cla - vos del in - fer - nal Na - po - le -  
antes morir que ser escla - vos del in - fer - nal Na - po - le -

- on

- on del infernal Na-po-le-on, del infernal Na-po-le-on.

*ff*

*ff*

## CORO.

Al arma, al arma ciudadanos

2ª

Garras y dientes centellean  
 lanzando fuego abrasador,  
 por rescatar al rey Fernando  
 que con perfidia le quitó.  
 Hasta lograr tan alta empresa  
 no cederá de su furor;  
 y si por fin no lo consigue  
 ¡Triste de ti, Napoleon!

## CORO.

Al arma, al arma ciudadanos

3ª

El que con fraudes tan indignos  
 á nuestro Rey arrebató,  
 objeto sea á todo el mundo  
 de abominable execracion.  
 De los horrores de la guerra  
 no temas no, pueblo español,  
 porque defiendes justa causa  
 y la protege el mismo Dios.

## CORO.

Al arma, al arma ciudadanos

4ª

No hace España, no la guerra  
 á un pueblo culto, ó gran nacion;  
 y si á unos vándalos inicuos  
 que no conocen religion.  
 Robos, traiciones y perfidias  
 cometen todos sin rubor;  
 y por doquiera que se albergan,  
 tan solo siembran deshonor.

# LA LIBERTAD DE LA PATRIA

## CANCION GUERRERA.

Allegro,

PIANO.

First system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of two flats (B-flat, E-flat). Dynamics: *f* in both staves.

Second system of piano introduction.

Vocal entry and piano accompaniment. First system. Lyrics: Mar - che - mos a - mi - gos el lau - ro á ga -

Vocal entry and piano accompaniment. Second system. Lyrics: - nar; ¡ que glo - ria tan dul - ce la Pa - tria li -

brar! la Pa - tria li - brar la Pa - tria li -

*f*

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present.

- brar.

8

*f*

This system contains the next two measures. The vocal line has a rest in the first measure followed by a melodic phrase in the second. The piano accompaniment features a triplet in the right hand and a steady bass line. A dynamic marking of *f* is present.

8

This system contains two measures of piano accompaniment. The right hand has a melodic line with a triplet, and the left hand has a steady bass line. A dynamic marking of *f* is present.

Re sue - ne la

This system contains the final two measures of the page. The vocal line has a rest in the first measure followed by the words "Re sue - ne la". The piano accompaniment continues with chords and moving lines. A dynamic marking of *f* is present.



trom - pa la lu - cha ya em - pie - za la Es - pa - ña fie -

- re - - za hoy tor - na á bri - llar. Ve - lo - - ces cor -

- ra - - mos y al cam - - po lle - gue - mos, y a -

- lli - mos - tra - re - mos quién sa - be lu - char; .

Cor - ra - mos se - gu - ros en pos de • la glo-ria que a -

si la vic - to - ria se lo - gra al - can - zar.

D. C.

3ª

Libertad gritemos,  
 libertad y guerra,  
 y tiemble la tierra  
 con tanto valor.

Marchemos, marchemos,  
 la espada empuñad,  
 y unidos logremos  
 nuestra libertad.

# CANTO POPULAR

(BALEÁRES.)

(MALLORCA.)

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, marked *mf*, and the left hand provides accompaniment in the bass clef, marked *p*. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some chords and rests.

The vocal line is written on a single staff in the treble clef. It begins with a rest followed by a series of eighth and sixteenth notes. The lyrics are: "Es ven - gu - da u - na J - vi - sen - ca y a re vá de bó que dalt".

Es ven - gu - da u - na J - vi - sen - ca y a re vá de bó que dalt

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords and single notes in the treble clef, and the left hand plays chords in the bass clef. The music is in the same key signature and time signature as the introduction.

The vocal line continues on a single staff in the treble clef. It features a melodic line with some grace notes and a final cadence. The lyrics are: "la montanya es - tá y a - re vá de bó que de bó vá".

la montanya es - tá y a - re vá de bó que de bó vá

The piano accompaniment for the second phrase consists of two staves. The right hand plays chords and single notes in the treble clef, and the left hand plays chords in the bass clef. The music concludes with a final chord in the right hand.

# LA DONZELLA

(BALEÁRES.)

CANCIÓN.

(MALLORCA.)

**PIANO.**

*Allegretto.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, including some beamed sixteenth notes. The left hand starts with a bass clef and a piano (*p*) dynamic, playing a simple accompaniment of quarter notes.

A sa vo — ré — ra de mar u —

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with a treble clef, starting with a rest followed by a series of notes. The piano accompaniment is on two staves (treble and bass clefs) with a piano (*p*) dynamic. The right hand has a treble clef and the left hand has a bass clef. The piano part features a steady accompaniment of quarter notes in the left hand and chords in the right hand.

\_ na don — ze — lla u — na do — ze — lla hey bro —

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with a treble clef, starting with a rest followed by a series of notes. The piano accompaniment is on two staves (treble and bass clefs) with a piano (*p*) dynamic. The right hand has a treble clef and the left hand has a bass clef. The piano part continues with a steady accompaniment of quarter notes in the left hand and chords in the right hand.

da - - ba un mo - - ca - - dor bó per la

Rey - na bó per la Rey - na.

Com vá esser à mitx brodar,  
li manca seda.

—Mariner, bon mariner,  
¿que portán seda?

—¿Quina seda volen vós  
blanca ó vermella?

—Vermelleta la vull yo  
que es la mes bella —  
Entrán, entrán dins la náu,  
triareu d'ella.

Com vá esser à dins la náu  
se adormi ella;  
y dormint molt descansada  
la náu fí vela  
y ab lo cant del mariner,  
desperta ella.

—Mariner, bón mariner,  
portáme en terra,  
que las onas de la mar  
me douan pena —

—Voltan la náu,  
que ploránt vi.

—Duisme en el port  
hont pare está.

—Mon páre ¿hem volen quita?  
Móros me venan.

—Ma filla, digáu, digáu,  
¿per quant vos venen?

—Mon páre, per cent escuts  
vostra seria.

—Ma fia, per un menut  
nous quitaria.

# CANTO POPULAR

(BALEÁRES)

(MALLORCA)

Moderato.

PIANO.

A la ciu - tat de Na - pòls n'hi ha u - na pre -

... só (la vi - da mi - a) n'hi ha u na pre - só (la vi - da a - mor.)

2<sup>o</sup>

Heya viat y nou presos  
 que canten la cansó  
 (La vida nia)  
 que canten la cansó  
 (La vida amor.)

# DANZA DEL DIA DE S.<sup>n</sup> JUAN

EN EL PUEBLO DE FELANITX

(BALEÁRES.)

(MALLORCA.)

Allegretto.

TAMBORIL.

PIANO.

Allegretto. *p*

*Gaita ó Flauta de caña*

(Gardavito)  
Bée...

# VOU VARIRAU

CANTO DE CURA

(BALEÁRES.)

(MALLORCA.)

PIANO.

*p*

*pp*

*f* *p*

Oh ca - re de re - me - llet - gia no

*sempre legato.*

vo - leu res de mi su - pos que de veu te - ni qui v'os



*á tiempo.*

e pa gue la set Vou va-ri - rau vou va-ri -

*á tiempo.*

*ritard.*

- re - ta: sa rie pa cor-re y s'ai go n'os mou

*con el canto.*

*á tiempo.*

*un poco mas vivo.*

*ff*

*1<sup>a</sup>*

*D. C. al*

*Para concluir.*

*ff*

Vos qu'in so mirá metau  
 Metame sols qu'en mireu  
 que m'es ni estieu qu'em miteu

**TOQUE DE LAS RIFAS.**

PARA LA CASA DE MISERICORDIA

(BALEÁRES.)

(PALMA.)

**PIANO.** *Allegretto.*

*p. Faviol ó Flauta de caña.*

The musical score is written for piano in 3/8 time. It consists of five systems of two staves each. The first system includes the tempo 'Allegretto' and the dynamic 'p. Faviol ó Flauta de caña.' The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The piece concludes with a double bar line and repeat signs in the final measure of the fifth system.

# EL PAÑO.

65

(MURCIA.)

**Allegretto.**

CANTO.

PIANO.

Al pa - ño fi - no en la tien - da

u - na man - cha le ca - yó por

me - nos pre - cio se ven - de

me - nos pre - cio se ven - de

*f* Por me - nos pre - cio se

ven - de - por me - nos pre - cio se

The first system consists of a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line has a long slur over the first four measures. The piano accompaniment features a steady bass line with chords in the right hand, some marked with a 'v' (accents).

ven - - de por que per - dió su va -

The second system continues the vocal line and piano accompaniment. The vocal line has a slur over the first two measures. The piano accompaniment continues with similar chordal textures and a consistent bass line.

- lor

The third system shows the vocal line with a slur over the first four measures. The piano accompaniment continues with a similar rhythmic and harmonic pattern.

The fourth system shows the vocal line with a slur over the first four measures. The piano accompaniment continues with a similar rhythmic and harmonic pattern.

# LAS TORRÁS.

SEGUIDILLAS MURCIANAS

(MURCIA.)

**Allegro.** §

CANTO.

PIANO.

*f*

*f*

Voy á can-tar las

The musical score is arranged in three systems. The first system shows the vocal line (CANTO) and piano accompaniment (PIANO). The vocal line begins with a whole rest, followed by a section of piano accompaniment. The piano part consists of a treble and bass clef with a 3/4 time signature and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro.' and the first measure of the piano part is marked with a forte 'f' dynamic. The second system continues the piano accompaniment. The third system shows the vocal line with the lyrics 'Voy á can-tar las' and the piano accompaniment. The piano part continues with the same accompaniment pattern.

co - plas que me han man - da

Este ritornelo se prolonga á voluntad del guitarrista.

que me han man - da - o

voy a can\_tar las co \_ plas que me han man\_da

- o que no quiero que di \_ gan malo y ro\_ga

D. C. *f*

o. D. C. *f* para concluir.



# ROSARIO DE LA AURORA.

71

(MURCIA.)

Moderato.

CANTO.

Un de - vo - to por ir al ro -

PIANO.

*p*

*p*

Detailed description: This system contains the first two staves of music. The vocal staff (CANTO) is in 3/4 time and begins with a whole rest, followed by a melodic line starting on a half note. The piano accompaniment (PIANO) consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple harmonic accompaniment of quarter notes. Dynamics include a piano (*p*) marking in the piano part.

- sa - rio por u - na ven - ta - na se qui - so ar - ro - jar

Detailed description: This system contains the second two staves of music. The vocal line continues from the first system, with lyrics under the notes. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a key signature change to one sharp (F#) and a final cadence.

y la vir - gen Ma - ri - a le di - ce de - ten - te de -

Detailed description: This system contains the third two staves of music. The vocal line continues with lyrics under the notes. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a final cadence.

- vo - to por la puer - ta sal. De - vo - tos ve -

nid; her - ma - nos lle - gad; her - ma - nos lle -

gad; que la Vir - gen Ma - ri - a os lla - ma, su

san - to Ro - sa - rio ve - nid a rè - zar.

# TAJONA.

(AMERICA)

(ISLA DE CUBA)

Allegretto.

CANTO.

PIANO.

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line (CANTO) and a piano accompaniment (PIANO). The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a steady bass line. The lyrics are: 'Á-bre-me tu puer-ta pu-li-do cla-veé á-bre-me tu puer-ta que te ven-go á-ver Notecauses-'. The score includes dynamic markings such as accents and slurs, and a repeat sign at the beginning of the first system.

pan - to - ni admi - ra - cion - que los que te

can - tan - tus ami - gos son no te causes.

pan - to - ni admi - ra - cion - que los que te

can - tan - tus ami - gos son

# GUARACHA.

(AMERICA)

(ISLA DE CUBA)

*Moderato.*

PIANO.

*dolce.*

Me di - jis - te que era ga - to

el que en - tró por la ven - tana ay! ay! Quien ha -

- vis - to en es - te mun - do ga - to prie -

ESTRIBILLO. *f*

- - - - - toy con so - tana ay! ay!      A - zu - car quie ro a llá voy a llá.

*p*

voy a - zu - car quie ro      Ay!      vie ne pa dre Ro - me ro ay! que me

*p*

mue ro ay! que me      mue ro.

D.C.  $\text{§}$

$\text{§}$  FINAL.

*pp*

*pp*

*pp*

En el callejon de afuera  
 Vive una cierta mulata  
 Que en pidiendola candela  
 Saca el anáfe de plata.

**ZAPATEO DEL MONTE.**

(AMERICA)

(BAILE DE GUAJIROS)

(ISLA DE CUBA)

*Allegretto.*

**PIANO.**

The musical score is written for piano and consists of four systems of music. Each system is a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with the tempo marking 'Allegretto.' and the dynamic marking 'f'. The word 'PIANO.' is written to the left of the first system. The music features a mix of chords and single notes, with various articulations including slurs, accents, and dynamic markings like 'v' and 'f'. The second system continues the rhythmic pattern with similar articulations. The third system introduces some chords with accents. The fourth system features more complex rhythmic patterns with many slurs and accents.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with eighth notes and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include accents (>) and hairpins (^).

Second system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand continues the melodic line with eighth notes and slurs. The left hand maintains the eighth-note accompaniment. Dynamic markings include accents (>) and hairpins (^).

Third system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features chords and melodic fragments with slurs and accents (^). The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features chords and melodic fragments with slurs. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features chords and melodic fragments with slurs. The left hand continues the eighth-note accompaniment.



First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains chords and eighth notes, while the bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar chordal and rhythmic patterns in the treble and bass staves.

Third system of musical notation, showing more complex chordal textures and rhythmic accompaniment.

Fourth system of musical notation, featuring a change in the treble staff's texture with more active eighth-note patterns.

Fifth system of musical notation, concluding the page with sustained chords in the treble and a rhythmic accompaniment in the bass.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords in the treble.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and melodic lines in both hands, with some accents and slurs.

Third system of musical notation, showing further development of the musical themes. The bass line continues with a steady eighth-note pattern, while the treble line has more complex rhythmic figures.

Fourth system of musical notation, featuring a prominent melodic line in the treble with slurs and accents, and a supporting bass line.

Fifth system of musical notation, concluding the page. It includes a double bar line and a repeat sign. The bass line has some sustained chords, and the treble line ends with a final melodic phrase.

# LA JOTA ARAGONESA

81

(ARAGON.)

Allegro <sup>8<sup>a</sup></sup>

TEMA. *con brio.*

*sf*

*sf*

*ff*

*ff*

8

8<sup>a</sup>

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a supporting line with chords and eighth notes. A dashed line labeled "8<sup>a</sup>" spans the first two measures of the treble staff.

8<sup>a</sup>  
*ff*

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a steady accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the third measure of the bass staff. A dashed line labeled "8<sup>a</sup>" is positioned above the treble staff in the final measure.

*ff*

Third system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a chordal accompaniment. A dynamic marking of *ff* is located in the second measure of the bass staff.

8<sup>a</sup>

Fourth system of musical notation. The treble clef features a melodic line with slurs. The bass clef has a chordal accompaniment. A dashed line labeled "8<sup>a</sup>" is positioned above the treble staff in the second measure.

8<sup>a</sup>

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a chordal accompaniment. A dashed line labeled "8<sup>a</sup>" spans the first two measures of the treble staff.

La Vir - gen del Pi - lar di - ce

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. The vocal line begins with a quarter note 'La', followed by eighth notes 'Vir - gen', and then a half note 'del'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

que no quie - re ser fran - ce - sa

The second system continues the musical score. The vocal line has a quarter rest followed by eighth notes 'que no quie - re', and then a half note 'ser'. The piano accompaniment maintains the same rhythmic pattern as the first system.

que quie - re ser Ca - pi - ta - na

The third system continues the musical score. The vocal line has a quarter note 'que', followed by eighth notes 'quie - re', and then a half note 'ser'. The piano accompaniment continues with the same rhythmic pattern.

de la tro - pa A - ra - go - ne - sa de la tro -

The fourth system concludes the musical score. The vocal line has a quarter note 'de', followed by eighth notes 'la tro - pa', and then a half note 'A - ra - go - ne - sa'. The piano accompaniment continues with the same rhythmic pattern.

pa A - ra - go - ne - sa

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'pa' followed by a quarter note 'A', then a dotted quarter note 'ra', and continues with eighth notes 'go', 'ne', and 'sa'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

La Vir - gen del Pi - lar di - ce

The second system continues the vocal line with 'La' (half note), 'Vir - gen' (quarter note), 'del' (quarter note), 'Pi - lar' (quarter note), and 'di - ce' (quarter note). The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

The third system shows the piano accompaniment with a complex, flowing melodic line in the right hand and a supporting bass line in the left hand. The music is in a major key with a 3/4 time signature.

The fourth system continues the piano accompaniment with similar melodic and harmonic patterns as the previous system.

The fifth system concludes the piano accompaniment with a final melodic flourish in the right hand and a steady bass line in the left hand.

A musical score for piano, consisting of six systems of two staves each (treble and bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system (measures 85-88) features a melodic line in the treble clef with slurs and accents, and a bass line with chords and single notes. The second system (measures 89-92) continues the melodic development with slurs and accents. The third system (measures 93-96) includes a piano (*p*) dynamic marking and a triplet of eighth notes in the bass clef. The fourth system (measures 97-100) shows a continuation of the melodic and harmonic patterns. The fifth system (measures 101-104) includes the instruction "imitando la bandurria." and features a triplet of eighth notes in the bass clef. The sixth system (measures 105-108) concludes the page with a final melodic phrase in the treble clef and a bass line with chords.

Di - cen que no nos que -

- re - mos Di - cen que no nos que -

- re - mos por - que no nos ven ha -

- blar a tu co - ra - zon y al



mi o se lo pue den pre gun

- tar á tu co ra ron y al

mi o se lo pue den pre gun tar

8<sup>a</sup>

*p* bandurria.

*sf* *p*

8<sup>a</sup>

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, while the left hand plays a bass line. Dynamics include *sf* and *p*. A dashed line labeled "8<sup>a</sup>" spans the first two measures.

8<sup>a</sup>

8<sup>a</sup>

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a bass line. Dynamics include *p* and *sf*. A dashed line labeled "8<sup>a</sup>" spans the first two measures.

8<sup>a</sup>

8<sup>a</sup>

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a bass line. Dynamics include *p* and *sf*.

8<sup>a</sup>

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a bass line.

8<sup>a</sup>

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a bass line.

Piano accompaniment for the first system of music, consisting of two staves (treble and bass clef) in G major and 7/8 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Piano accompaniment for the second system of music, continuing the rhythmic and harmonic patterns from the first system.

Vocal line and piano accompaniment for the third system of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: Ya me des - pi - do de ti Ya. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Vocal line and piano accompaniment for the fourth system of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: me des - pi - do de ti de tu ca - . The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

- lle y tu ven - ta - - na y aunque tu ma\_dre no quie - -

- ra A dios ni - ña has\_ta ma - ña - - na A

dios ni - ña has\_ta ma - ña - - na ya me des -

- pi - do de ti.

**CANCION POPULAR.**

(GUIPUZCOA.)

Moderato.

PIANO.

Char man - gar - ri - ya ze - ra e - der - qui dant -  
 Nic e - san - a - ga - ti - can e - der - ra zi -

za - zen zu - re pe - cho no - bli - ac  
 - ña - la ez - ten - ne - qui - yen ba - da

nau ni con - so - lat zen Ba ña nic pe - na bat da -  
a - pai - za ni ztu la? A - pai - za i - zan e - ta

- u - - cat an - di - ya dent - za - zen da  
co - rú - a nu - ve - la ni - - taz pro -

zu - re - quin nai ez tu - dan gus - ti - ya  
ve - chu - ri - can ez tu nu - qui e - la

# ONDARRABIA CHIQUIA.

CANCIÓN HISTÓRICA

95

(GUIPUZCOA.)

Allegretto.

PIANO.

*mf* *p*

Fe - li - pe bost gar - re - na za -

ne - an e - tor - ri Es - pa - ñi - a - ra - a - guí - ta - ri

Y - ru - nen dant - za - tu - zan Pa - chi - co chi - qui - a ar -

ri - tu - zu - en jen - de guz - ti - a, ar - ren dant - zat

*legato.*

ze co ja - quin du - ri - ac, Poz - qui - da - tu -

- zi - tu - en Es - pa - ñi - a - co gui - zon aun - di -

- ac Er - re - gue mai - te - du On - dar - ra - bi - ae



# CANCION GUIPUZCOANA Y BAZTANESA. 95

(GUIPUZCOA.)

Tempo di marcha.

CANTO.

His - to - ri - a bat i - cu - si det nie le - yo - cho

PIANO.

Detailed description: This system contains the first line of music. The vocal line (CANTO) is written on a single treble clef staff in G major and 2/4 time. The piano accompaniment (PIANO) is written on two staves (treble and bass clefs). The lyrics are: His - to - ri - a bat i - cu - si det nie le - yo - cho.

ha - ten chu - lo - tic ez - ta po - si - ble

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics: ha - ten chu - lo - tic ez - ta po - si - ble. The piano accompaniment continues with chords and melodic lines.

es - pli - cat - zia far - ra go - go - rat - zen - dic.

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics: es - pli - cat - zia far - ra go - go - rat - zen - dic. The piano accompaniment concludes with a final chord and a double bar line.

# ONDARRABIA AUNDIA.

CANCION HISTORICA

(GUIPUZCOA)

Allegretto.

CANTO.

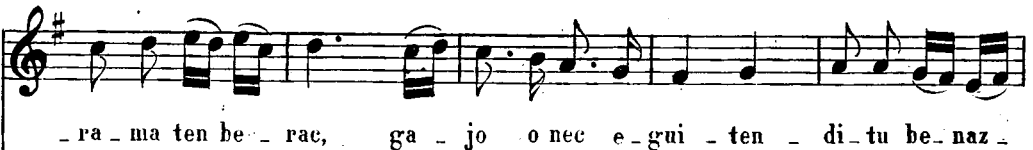


On-dar-ra-bi-an dau de dant-za - ri bi e-der-rac e - za -

PIANO.



gut - zen-di - tu Ber - nar - dac, dant-za ra ez - pa - du - te e -



- ra - ma ten be - rac, ga - jo o nec e - gui - ten - di - tu be - naz -



*f*

go ne - gar - rac Ba - ta da Mar tin e - ta bes - te - a Pa - chi -

co au e - cu - si - ga - be - ta nic ez - lu - que et si - co

so ñu zar re - tan e - re dant - za - ri - ac di - ra zo - ra - tu - ric da - gó

*P*

be - ti, Ber - nar - da oi - e - i be - gui - ra.

*f*

## BAILE A LO ALTO.

(LEON)

CANTO. *mf*

*Allegro.* E - res hi - ja del sue - ño pa -

PIANO *mf*

- lo - ma mi - a siem - pre que á ver - te ven - go te ha -

- llo der - mi - da mo - re - na di - me - lo si e -

- res ca - sada ó nó di - me - lo re - sa - la - da que te quie - ro

yo mo - re - na di - me - lo.

2<sup>a</sup>

No pretendo mas cetro  
ni mas corona,  
que ser dueño absoluto  
de tu persona.

Morena dimelo  
etc. etc.

3<sup>a</sup>

Tan pronto das favores  
como desvios,  
esto parece amiga  
juego de niños.

Morena dimelo  
etc. etc.

# BAILE A LO ALTO.

(LEON.)

CANTO.

Allegro vivo.

PIANO

The first system consists of a vocal line (CANTO) and a piano accompaniment (PIANO). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro vivo.' The piano part is marked 'f' (forte). The vocal line is mostly rests, with a few notes at the end of the system. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

A. 2 VOCES.

Di - cen que lar - ga au - sen - cia cau -

The second system features two vocal lines (A. 2 VOCES) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part continues with the same accompaniment. The vocal lines have lyrics: "Di - cen que lar - ga au - sen - cia cau -".

- sa el ol - vi - do en tu pe - cho vi - lla - no, que

The third system features two vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part continues with the same accompaniment. The vocal lines have lyrics: "- sa el ol - vi - do en tu pe - cho vi - lla - no, que".

no en el mi - o 'Ai - ré la lu - na y el



sol sa - le los pa - ja - ri - llos can - tan des -



piertan á mi a - mor Ai - ré la lu - na y el sol sa -



Para empezar. Fin.

- le



## EL ZORONGO.

Presto.

PIANO.

*mf*

*f*

*mf*

*mf*

*f*

Un na - vi - o dos na - vi - os



un na - vi - o dos na - vi - os tres

na - vi - os por la mar si hu -

- bie - ra cua - tro na - vi - os si hu - -

- bie - ra cua - tro na - vi - os ha

- bri - a mas que con - tar ha -

bri a mas que con tar ;Ay zo -

- ron - go zo - ron - go zo - ron - go que lo que mi

ma - dre me com - pra me pon - go; Me ha com -

- pra do. u na ca mi si ta que no me

eu bre la bar ri gui ta.

2ª

A la una me embarqué  
y á las dos puse la vela  
á las tres en Alicante  
á las cuatro en Cartagena.

3ª

Bendiga Dios ese cuerpo  
tan llenísimo de gracia  
que solo con verle, quedo  
de estuco como una estauta.

# LA CACHUCHA.

CANCION CADITANA

(CADIZ)

(ANDALUCIA)

Allegro.

PIANO.

The musical score is written for piano in 3/8 time, with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a piano dynamic marking (*f*) and includes an accent (*^*) over the first note of the melody. The second system continues the melodic line with a slur and an accent. The third system shows the continuation of the melody and accompaniment. The fourth system concludes with a fortissimo (*ff*) dynamic marking and a long note in the bass line.

*p dolce*

Ten - go yo u -

*f* *p* *p col canto.*

na ca - chu - chi - - ta que me la

dio un ca - chu - che - - ro va - ya u - na

co - sa bo - ni - - ta con mu - chi -

- si - mo sa - le - - ro Va - mo - -  
 - nos chi - na del al - ma va - mo -  
 - nos va - mo - nos al me - ló - nar y en  
 el ca - mi - ni - to ha - re - -

- mos en - tre los dos un te -

- lar. va - mo - nos.

2<sup>a</sup>

Mi cachucha en alta mar  
 á todos vientos camina  
 y nunca vá mas ligera  
 que cuando va de bolina  
 Vamonos, china del alma  
 vamonos á la caleta  
 veremos los guacamayos  
 con fusil y bayoneta.

3<sup>a</sup>

Cuando siente mi cachucha  
 el manejo del timon  
 hace subir á escotilla  
 toda la tripulacion  
 Vamonos china del alma  
 vamonos á Portugal  
 que para pasar trabajos  
 lo mismo es aqui que allá.

# CANCION POPULAR DE CADIZ.

(ANDALUCIA)

*con melancolia.*

CANTO.

Moderato.

PIANO.

*p*

*p*

- pi - yo que te la pe - gan ; Ay Pe - pi - yo Pe -

- pi - yo que te la pe - gan quien se fi - a en mu -

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems. Each system has a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked 'Moderato' and the mood is 'con melancolia'. The piano part features a simple harmonic accompaniment with chords in the right hand and single notes in the left hand. The lyrics are: '- pi - yo que te la pe - gan ; Ay Pe - pi - yo Pe -' and '- pi - yo que te la pe - gan quien se fi - a en mu -'. The first system shows the beginning of the vocal line with a long note on 'pi' followed by a melodic phrase. The piano part starts with a piano dynamic marking 'p'.



(ESTRIBILLO.)

ge - res mal - di - to se - a mal - di - to se - a "A la

flor á la pi ti flor y á la ver - de o - li - va

A los ra - yos del sol se pei - na la ni - ña se pei - na la

*col canto.*

ni - ña.

*f* *p*

# CANTO DE GRANADA.

(ANDALUCIA)

CANTO.

Andantino.

PIANO.

*p*

*p*

*con dolor.*

Ten-go u - na pe - na con -

- ni - go que á - na - die - se la di -

- ré,

En el fon-do de mi pe - - cho su se -

- pul - ero la - bra - ré

The image shows a musical score for voice and piano. It consists of six systems of music. The first system has a vocal line with the lyrics '- ré,' and a piano accompaniment. The second system has a vocal line with the lyrics 'En el fon-do de mi pe - - cho su se -' and a piano accompaniment. The third system has a vocal line with the lyrics '- pul - ero la - bra - ré' and a piano accompaniment. The fourth system has a vocal line with a whole rest and a piano accompaniment. The fifth system has a vocal line with a whole rest and a piano accompaniment. The sixth system has a vocal line with a whole rest and a piano accompaniment. The piano accompaniment is in the right and left hands, with a 7/8 time signature. The key signature has two flats (B-flat and E-flat).

Di - cen que tras la a - le - gri - a

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, marked with a fermata over the first four notes. The piano accompaniment features a steady bass line and a treble line with sustained chords and moving lines.

sue - le ve - nir el do - lor

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system, with a fermata over the first four notes. The piano accompaniment maintains its accompanimental role with consistent rhythmic patterns.

yo co - noz - co los do - lo - res pe - ro

The third system introduces a repeat sign at the beginning of the vocal line. The lyrics are spread across the system, with a fermata over the first four notes of the vocal line. The piano accompaniment continues with its established accompaniment.

la a - le - gri - a no

The fourth system concludes the musical piece. The vocal line ends with a fermata over the first four notes. The piano accompaniment provides a final accompaniment for the phrase.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is G minor (two flats). The vocal line begins with a half note G4, followed by a dotted half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment includes the instruction *morendo.* written above the right-hand staff. The system concludes with a double bar line.

2ª

Las penillas que se cantan,  
 Son las penillas mas grandes,  
 Porque se cantan llorando,  
 Y las lagrimas no salen.

3ª

Mal haya el amor, mal haya,  
 Y quien me le dió á entender,  
 Que habiendo nacido libre,  
 Yo mismo me cautivé.

# CANTO DE GRANADA.

(ANDALUCIA)

CANTO.

Allegro.

PIANO.

*mf*

*mf*

Un U - si - a en Gra - na - da mu - rió de a -  
Di - cen que no me quie - res ya me has que

hi - - to  
ri - - do

que se ce - nó en tres no - ches "del ai - re  
va - ya - se lo ga - na - do "del ai - re

un hue - vo fri - to "Ma - dre á la o - ri - lla  
por lo - per - di - do "Ma - dre á la o - ri - lla

un hue - vo fri - to "ma - dre.  
por lo - per di do "ma - dre.

D.C.

## CANTO POPULAR.

**Allegro Moderato.**

**CANTO.**

Di - cen que no me

**PIANO.**

*p*

*p* *legato.*

que - res A - na Ma - ri - a Di - cen que no me

que - res A - na Ma - ri - a y el que pin - to tu



ca - ra pin - tó la mi - a Al ten pe - ren

tren: que a - llá voy con mi cha ran - del de - jan - do - la

so - la so - la so - la que la quie - ro ver bai -

1º tempo.

lar sal - tar y brin - car y an - dar por el ai - re

## Piu mosso.

y es - ta es la to - na - di - lla que tra - jo un flai - re el flai - re se -

## 1º tempo.

- ño - ra se - ño - ra el flai - re bus - ca u - na a - mi - ga

tu - ya que te a - com - pa - ñe.

*pp*

